

F. E. C. L. 5176

Constantin Sternberg, Op. 79.

**Allegro non troppo, ma appassionato.**

F. E. C. L. 5176

5 Meno mosso, il ritmo distintamente.

Solo.

*p* *pp* *mf* *f* *p* *f* *p* *poco* *ff* *sempre, ff e ri - tar - dan - do* *p* *cresc. molto* *f* *p* *9 Più moderato.* *ritard.* *dolce con molto espressione* *f* *p dolce* *a tempo* *f* *p dolce* *rit.* *a tempo* *f* *dolce* *f* *diminuendo e ritardando* *p* *pp*

*dim.* *Poco moderato.* *p* *acceler. 19* *Tempo I, appassionato.* *mf* *ff* *mf* *1 pizz.* *1 pizz.* *6* *20 Calmato.* *mf* *mf* *sul D.* *dim.* *4 ritard.* *a tempo* *p* *3*

## Violine.

Molto Adagio, quasi a l'improvviso.

Violin score for the first page. The piece begins with a key signature of two sharps (F# and C#) and a common time signature. The tempo is 'Molto Adagio, quasi a l'improvviso.' The score consists of 18 measures. It features various dynamics including *p*, *mf*, *ff*, and *pp*, as well as articulations like *stringendo*, *largamente*, *rit.*, and *cresc.*. The piece concludes with the tempo change to 'Allegro appassionato.' and a final measure marked *p*.

Cello.  
F. E. C. L. 5176

## Violine.

Allegro leggiero.

Violin score for the second page. The piece begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is 'Allegro leggiero.' The score consists of 18 measures. It features various dynamics including *mf*, *f*, *ff*, and *p*, as well as articulations like *Veell.*, *arco*, *pizz.*, *rit.*, and *cresc.*. The piece concludes with the tempo change to 'Allegro appassionato.' and a final measure marked *p*.

F. E. C. L. 5176

Violine.

*L'istesso tempo.*  $\text{♩} = \text{♩}$

3 arco  
*mf*  
4  
*f*  
14  
*p*  
*lunga*  
*ff*  
*Veell.*  
*senza riten.* *L'istesso tempo.*  $\text{♩} = \text{♩}$   
*ff* *mf*  
10 *Veell.*  
*f*  
*mf*  
*ff*  
pizz.  
*f*  
arco  
*ff*

Violine.

pizz.  
*f*  
arco  
*ff*  
*Tempo I.*  
*riten.* *pochissimo più lento*  
*p*  
pizz.  
*f*  
arco  
*ff*  
*riten.*  
*pochissimo più lento*  
*p*  
*f*  
*più f*  
*ff*  
15  
*meno f*  
*p*  
*ff*  
*p*  
6 pizz.  
*ff*  
1



## Violoncello.

Violoncello score for measures 1-16. The music is in 3/4 time, key of D major. Dynamics include *pp*, *f*, *mf*, *cresc.*, *poco*, *a poco*, and *ff*. The melody is in the right hand, with a bass line in the left hand.

## Molto allegro.

Violoncello score for measures 17-32. The tempo changes to *Molto allegro*. Dynamics include *p*, *f*, *ff*, *brio*, *p*, *cresc.*, *do*, *ff*, and *sempre ff*. The melody continues in the right hand.

## Trio.

## Nr. 2.

## Violoncello.

Constantin Sternberg, Op. 79.

## Allegro non troppo, ma appassionato.

Violoncello score for measures 1-16 of the Trio section. The tempo is *Allegro non troppo, ma appassionato*. Dynamics include *p*, *f*, *p*, *cresc.*, *cen*, *do*, *f*, *ff*, *mf*, *ppp*, *p*, *riten.*, *a tempo*, *mf*, *p*, *f*, *p*, and *Solo*. The melody is in the right hand.

## 4 Più moderato.

Violoncello score for measures 17-32 of the Trio section. The tempo changes to *4 Più moderato*. Dynamics include *molto espress.*, *rit.*, *va tempo*, *f*, *dolce*, *cresc.*, *f*, *di*, *mi*, *un*, *en*, *do*, *pp*, *p*, *molto cresc.*, *Meno mosso*, and *rit.*. The melody continues in the right hand.

Violoncello.

*pil ritmo distintamente* *pp*

*Solo* *mf* *p* *mf* *f*

*p* *poco* *a* *poco* *cres - - - cen -*

*do* *ff* *sempre ff*

*ritard.* *7 Tempo I.* *5* *pp*

*p* *cresc. molto* *f* *p*

*f* *p*

*9 Più moderato.* *6* *p* *a tempo* *p* *rit.* *a tempo*

*pizz.* *1* *pizz.* *5* *p* *p* *pp*

Violoncello.

*sonoramente* *mf*

*di - - mi - - nu - - en - - do*

*Poco moderato.* *p*

*accel.* *Tempo I, appassionato.* *2 19 1* *pp* *mf*

*ff*

*pizz.* *1*

*arco* *mf* *p* *pizz.* *f*

*3 20 Calmato.* *sonoramente* *mf*

*rit.* *a tempo* *di - - mi - - nu - - en - - do* *p*

*1 21 4* *p*

## Violoncello.

Molto Adagio, quasi a l'improvviso.

1

*poco più mosso* *p*

*string.* *largamente*

*mf* *ff*

*rit. 16* *poco a poco acceler.*

*pp* *cres.*

*cen - do* *ff*

*Allegro appassionato.* *p*

*ff*

17 *pizz.*

*arco* *f*

*mf cres - cen - do f* *cres - cen - do ff*

*arco* *mf*

*pizz.* *V*

*Solo. 18 Calmato.* *mf*

## Violoncello.

Allegro leggiero.

14

*mf* *f*

10 *ff*

*pizz.* *arco*

*f* *ff*

*rit.* *pochissimo più lento*

*p* *f*

11 *Tempo I.* *arco*

*pizz.* *f*

*arco* *rit.* *pochissimo più lento*

*ff* *pizz.* *p*

*f* *Tempo I.*

*più f* *meno f*

13 *ff*

*p* *ff*

1 *pizz.*

*mf* *arco*

2 *pizz.*

1 *mf*

## Violoncello.

L'istesso tempo. ♩ = ½

3

*mf*

*f*

14 *pizz.*

*p*

*p*

*p*

*lunga*

*ff*

*pp*

*f*

*cres - cen - do*

*f*

L'istesso tempo. ♩ = ½

*pizz.*

*senza riten.*

13

*ff*

*mf*

*f*

*mf*

*pizz.*

*f*

*ff*

## Violoncello.

*arco*

*ff*

*pizz.*

*f*

*arco*

*rit.*

*pizz.*

*p*

*pochissimo più lento*

*f*

*pizz.*

*a tempo primo*

*f*

*arco*

*ff*

*rit.*

*pizz.*

*p*

*pochissimo più lento*

*f*

*arco*

*fa tempo primo*

*più f*

*ff*

*meno f*

15

*p*

*ff*

1

*pizz.*

*mf*

6

*pizz.*

*ff*

1



Violin I

Violin II

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12

13

14

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F. E. C. L. 5176

An Philipp Scharwenka.



Nr. 2. in Fis moll

# Pianoforte, Violine und Violoncell

✧ von

Constantin Sternberg.

Op. 79.

РГ. М 9, —

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No. 3771

# Trio

Nr. 2.

Constantin Sternberg, Op. 79.

**Allegro non troppo, ma appassionato.**

Violino.

Violoncello.

Pianoforte.

Violino: Treble clef, key of D major (two sharps), common time. Measures 1-4 show a melodic line starting on B4, moving up to D5 and then down. Dynamics: *p* (piano) at the start, *f* (forte) at the end.

Violoncello: Bass clef, key of D major (two sharps), common time. Measures 1-4 show a melodic line starting on B3, moving up to D4 and then down. Dynamics: *p* (piano) at the start, *f* (forte) at the end.

Pianoforte: Grand staff, key of D major (two sharps), common time. Measures 1-4 show a complex accompaniment with triplets and sixteenth notes. Dynamics: *p* (piano) at the start, *f* (forte) at the end.

Violino: Treble clef, key of D major (two sharps), common time. Measures 5-8 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

Violoncello: Bass clef, key of D major (two sharps), common time. Measures 5-8 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

Violino: Treble clef, key of D major (two sharps), common time. Measures 9-12 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

Violoncello: Bass clef, key of D major (two sharps), common time. Measures 9-12 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

Violino: Treble clef, key of D major (two sharps), common time. Measures 13-16 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

Violoncello: Bass clef, key of D major (two sharps), common time. Measures 13-16 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

Violino: Treble clef, key of D major (two sharps), common time. Measures 17-20 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

Violoncello: Bass clef, key of D major (two sharps), common time. Measures 17-20 show a melodic line with eighth notes and quarter notes. Dynamics: *p* (piano).

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**Allegro leggiero.**

Violino: Treble clef, key of D major (two sharps), 3/4 time. Measures 1-4 show a melodic line with eighth notes. Dynamics: *mf* (mezzo-forte).

Violoncello: Bass clef, key of D major (two sharps), 3/4 time. Measures 1-4 show a melodic line with eighth notes. Dynamics: *mf* (mezzo-forte).

Violino: Treble clef, key of D major (two sharps), 3/4 time. Measures 5-8 show a melodic line with eighth notes. Dynamics: *f* (forte).

Violoncello: Bass clef, key of D major (two sharps), 3/4 time. Measures 5-8 show a melodic line with eighth notes. Dynamics: *mf* (mezzo-forte).

Violino: Treble clef, key of D major (two sharps), 3/4 time. Measures 9-12 show a melodic line with eighth notes. Dynamics: *pp* (pianissimo).

Violoncello: Bass clef, key of D major (two sharps), 3/4 time. Measures 9-12 show a melodic line with eighth notes. Dynamics: *pp* (pianissimo).

Violino: Treble clef, key of D major (two sharps), 3/4 time. Measures 13-16 show a melodic line with eighth notes. Dynamics: *f* (forte).

Violoncello: Bass clef, key of D major (two sharps), 3/4 time. Measures 13-16 show a melodic line with eighth notes. Dynamics: *mf* (mezzo-forte).

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14

*p dolce* *f* *dolce* *f* *ritardando* *a tempo*

*pizz.* *f* *arco* *a tempo* *p*

*riten.* *a tempo* *riten.* *a tempo* *riten.* *a tempo* *ppp*

*ppp*

*cre* *scen* *cre* *scen*

*do* *f* *do* *f*

*ff* *mf* *ff* *mf* *p*

*Red.* \*

1

*p*

*mf*

2

*ppp*

*p*

*ppp*

*p*

*ri - tar -*

*ri - tar -*

*ri - tar -*

9 Più moderato.

*dan - do*

*dan - do*

*dan - do*

*dolce, con molto espressione*

*f*

*p dolce*

*p*

*dolce*

9

*p*

*f*

*pizz.*



First system of music, measures 1-4. The score is in treble and bass staves with a key signature of two sharps (F# and C#). The music features a melody in the treble staff and a bass line in the bass staff. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of music, measures 5-8. The music continues with a melody in the treble staff and a bass line in the bass staff. Dynamics include *cresc. molto* (crescendo molto), *f* (forte), and *p* (piano). A measure rest of 8 is indicated.

Third system of music, measures 9-12. The music continues with a melody in the treble staff and a bass line in the bass staff. Dynamics include *p* (piano) and *f* (forte).

Fourth system of music, measures 13-16. The music continues with a melody in the treble staff and a bass line in the bass staff. Dynamics include *f* (forte) and *p* (piano).

Fifth system of music, measures 17-20. The music continues with a melody in the treble staff and a bass line in the bass staff. Dynamics include *mf* (mezzo-forte).

Sixth system of music, measures 21-24. The music continues with a melody in the treble staff and a bass line in the bass staff. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Seventh system of music, measures 25-28. The music continues with a melody in the treble staff and a bass line in the bass staff. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Eighth system of music, measures 29-32. The music continues with a melody in the treble staff and a bass line in the bass staff. Dynamics include *mf* (mezzo-forte) and *riten.* (ritardando).

*a tempo* **3**

*a tempo* **f**

*a tempo* **f**

**3**

**f**

**f**

**f**

**p**

**p**

**p**

**f**

**f**

**f**

**ff**

**ff**

**ff**

*sempre*

*sempre*

*sempre*

**7 Tempo I.**

**ff** ri - tar - dan - do

**ff** ri - tar - dan - do

**ff** ri - tar - dan - do

**pp**

**p**

**pp**

*sempre legato*

**f**

**f**

**f**

Musical score for page 10, measures 1-16. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. Dynamics include *mf* and *p*. The tempo is marked *4 Più moderato*. The lyrics are: poco - cre - scen - do, poco - cre - scen - do.

Musical score for page 7, measures 1-16. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. Dynamics include *mf*, *p*, *rit.*, *f*, and *dolce*. The tempo is marked *4 Più moderato*. The lyrics are: di - mi - nu - en - do, di - mi - nu - en - do.





pochissimo più lento  
 p  
 pochissimo più lento  
 pizz.  
 p  
 pochissimo più lento  
 mf amabile

11 Tempo I.  
 pizz.  
 f  
 arco  
 ff  
 arco  
 ff  
 p  
 ff  
 11

pizz.  
 f  
 pizz.  
 f  
 arco  
 ff  
 arco  
 ff  
 riten.  
 riten.  
 riten.

pochissimo più lento  
 p  
 pochissimo più lento  
 pizz.  
 p  
 pochissimo più lento  
 mf amabile

18 **Tempo I.**

12

arco

*f*

*più f*

*meno f*

*sempre ff*

8

*p*

17

31

*pp*

*pizz.*

*f*

*p*

*mf*

*arco*

scen - do - cre

scen - do - cre

scen - do - cre

Musical score for page 30, measures 1-12. The score is written for a piano and features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music includes various articulations such as accents and slurs, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo). The piece concludes with a double bar line and a repeat sign.

Musical score for page 19, measures 13-24. The score continues from the previous page and features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music includes various articulations such as accents and slurs, and dynamic markings like *ff* (fortissimo), *pp* (pianissimo), *pizz.* (pizzicato), and *arco* (arco). The piece concludes with a double bar line and a repeat sign.

L'istesso tempo.  $\text{♩} = \text{♩}$ 

arco  
mf  
p  
f

16  
pp  
poco a poco acceler.  
cresc.  
scen  
poco a poco acceler.  
cresc.  
scen  
do  
ff  
do  
p  
Allegro appassionato.  
p  
p



Molto Adagio, quasi a l'improvviso.

First system of musical notation on page 28, measures 1-8. It includes a vocal line with a melodic phrase marked 'a)' and a piano accompaniment. Dynamics include *p* and *mf*. There are asterisks (\*) under the piano part at measures 4 and 6.

Second system of musical notation on page 28, measures 9-16. It features a vocal line and piano accompaniment. The tempo marking is *Poco più mosso.* Dynamics include *mf*, *ff*, and *largo*. There are markings for *string.* and *colla parte*.

Third system of musical notation on page 28, measures 17-24. It continues the vocal and piano parts. Dynamics include *rit.* and *ff*.

a) Die Ausführung dieser Figur soll an die unter N° 12 (im Scherzo) vorkommende erinnern.  
The Execution of this figure should recall the one occurring under N° 12 (in the Scherzo).  
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First system of musical notation on page 21, measures 1-8. It includes a vocal line and piano accompaniment. Dynamics include *p* and *arco*. There are markings for *pizz.* and *arco*.

Second system of musical notation on page 21, measures 9-16. It continues the vocal and piano parts. Dynamics include *p* and *f*.

Third system of musical notation on page 21, measures 17-24. It features a vocal line and piano accompaniment. Dynamics include *ff* and *pp*. There are markings for *lunga* and *pp*.

Fourth system of musical notation on page 21, measures 25-32. It continues the vocal and piano parts. Dynamics include *ff* and *pp*. There are markings for *lunga* and *pp*.

22

cre - scen - do

*f*

*ff*

*pp*

*L'istesso tempo.*

*pp*

*mf*

*arco*

*mf*

*p*

*pizz.*

*mf*

*fff*

*pp*

*arco*

*ff*

*sf*

*pizz.*

*ff*

*pp*

*poetico*

*ff*

*ff*

*8*

ff meno f sempre ff

15

15

f ff p pizz. p

31

arco  
ff  
pizz.  
f  
ff  
p  
ritard.  
pochissimo più lento  
ritard.  
pochissimo più lento  
pizz.  
pochissimo più lento  
pochissimo più lento  
ritard.  
mf amabile  
a tempo primo  
pizz.  
f  
a tempo primo  
a tempo primo  
p  
a tempo primo  
arco  
ff  
pizz.  
f  
pizz.  
f  
p

arco  
riten.  
ff  
riten.  
riten.  
pochissimo più lento  
p  
pochissimo più lento  
pizz.  
p  
pochissimo più lento  
mf amabile  
a tempo primo  
f  
a tempo primo  
f  
a tempo primo  
f  
più f  
più f  
più f



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(Prices current 1.1.02)

First system of music on page 34. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is D major (two sharps). The vocal line has lyrics: "di - mi - nu - en -". The piano part features a rhythmic pattern of eighth and sixteenth notes.

Second system of music on page 34. The vocal line continues with the lyrics "di - mi - nu - en -". The piano accompaniment maintains the rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

Third system of music on page 34. The vocal line continues with the lyrics "di - mi - nu - en -". The piano accompaniment features a more complex rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

**Poco moderato.**

Fourth system of music on page 34. It begins with a piano introduction marked *pp* (pianissimo). The tempo is indicated as **Poco moderato.** The piano part features a rhythmic pattern of eighth and sixteenth notes.

First system of music on page 43. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is D major (two sharps). The vocal line has lyrics: "cen - do -". The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo).

Second system of music on page 43. The vocal line continues with the lyrics "cen - do -". The piano accompaniment features a more complex rhythmic pattern. Dynamics include *ff* (fortissimo).

Third system of music on page 43. The vocal line continues with the lyrics "cen - do -". The piano accompaniment features a more complex rhythmic pattern. Dynamics include *sempre ff* (sempre fortissimo).

Fourth system of music on page 43. It continues the piano accompaniment from the previous system. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo).

**Molto Allegro..**

Musical score for page 42, **Molto Allegro..**. The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The third system features a **ff brioso** section with rapid piano accompaniment. The fourth system shows a **p** section with a **cres.** marking.

Musical score for page 35, **19 Tempo I., appassionato.**. The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of four systems of staves. The first system shows the vocal melody and piano accompaniment. The second system features a **ac - - ce - - le - - ran - - do** section with a **mf** marking. The third system continues the melody and accompaniment. The fourth system shows a **ff** section with a **cres.** marking.

Musical score for page 36, featuring vocal and piano parts in E major. The score is divided into two systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have lyrics "do -" and "do -". The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The second system also consists of four staves, with the vocal parts continuing the melody and the piano part providing harmonic support. Dynamics include *pizz.*, *mf*, *arco*, *p*, and *pp*.

Musical score for page 41, featuring vocal and piano parts in E major. The score is divided into two systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have lyrics "do -" and "do -". The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The second system also consists of four staves, with the vocal parts continuing the melody and the piano part providing harmonic support. Dynamics include *ff*, *p*, and *mf*.



musical score for page 40, featuring vocal and piano parts. The score includes various dynamics and markings such as *cresc.*, *mf*, *cres.*, *f*, *cen*, *p*, *poco*, *a*, and *cres.*. The piano part features complex rhythmic patterns and arpeggiated figures.

musical score for page 37, featuring vocal and piano parts. The score includes various dynamics and markings such as *pizz.*, *mf*, *ppp*, *p*, *20 Calmato.*, *mf*, *sonoramente*, *mf*, and *20*. The piano part features complex rhythmic patterns and arpeggiated figures.

di - mi - nu - ri - tar -  
en -

dan - do  
do

*a tempo*  
*p*

*pp*

*ppp quasi pizz.*  
*r. h.*

21

*ppp quasi pizz.*

21

la mano sinistra una 8va più basso.....

*pp*

*mf*

*f*  
*f non legato*

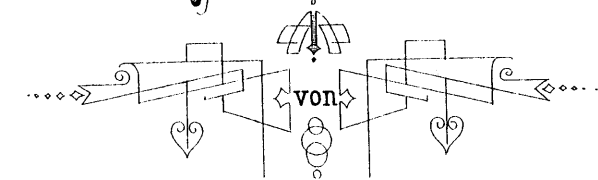
*mf*

*Ant. Philipp Scharwenka.*



Nr. 2. in Fis moll

für  
Pianoforte, Violine und Violoncell



Constantin Sternberg.

Op. 79.

Pr. M 9, —

*Eigenthum des Verlegers für alle Länder.*

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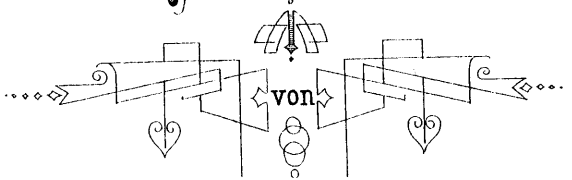
No. 3771

*An Philipp Scharwenka.*



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